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This is the third issue of the *Research Supplement* to *The Magic Lantern Gazette*, a publication intended to present serious scholarly research, including lengthy articles that may not fit into a standard academic journal format. It originally was intended to be published in 2022, but a long hiatus between contributions and a series of unfortunate events too tedious to describe here delayed the completion of this issue. My apologies to the authors and readers for the long delay.

Both authors in this issue are veteran researchers and longtime contributors to *The Magic Lantern Gazette*. Terry Borton starts things off with an article that follows up on my own article on painted transparences in the previous issue. For much of the 19th century, large backlit transparencies were hung on buildings and other structures during special celebrations and festivals, or carried through the streets during political parades. One of the people who observed and actually worked on these transparencies was the young Joseph Boggs Beale, who later became the most important magic lantern slide illustrator. Terry argues that his early experience with painted transparencies influenced his style of magic lantern slide illustration.

In the second feature article, Suzanne Wray continues her series of articles that use 19th century newspaper databases to explore the work of often obscure showmen who traveled across the American landscape providing entertainment to residents of small towns and larger cities. In this case, she examines the use of the tern "chemical dioramas," mostly before 1860. The term imitated the language of Louis Daguerre, whose dioramas involved large transparencies, painted on both sides, which enabled these showmen to exhibit changing pictures such as a summer scene transformed into a winter scene. Both backlit transparencies and dioramic transparencies eventually gave way to magic lantern shows, especially with the increasing availability of limelight illumination. In both cases, the older terminology carried over into advertisements for magic lantern shows.

This issue also contains two reviews of recent scholarly books on topic related to magic lanterns. The first is Meredith Bak's *Playful Visions. Optical Toys and the Emergence of Children's Media Culture*, which treats 19th century optical toys not simply as curiosities on the road toward motion pictures, but rather considers them in the broader context of children's visual culture**.** Although the magic lantern is not a main focus of her book, Bak has written about toy magic lanterns in a previous scholarly article. Her book will appeal not only to academic researchers, but also to more casual collectors who often come across toys such as praxinoscopes and zoetropes in their quests for magic lantern material.

The second review examines Pasi Väliaho's *Projecting Spirits. Speculation, Providence, and Early Modern Optical Media*. This book focuses on the much neglected early years of the magic lantern and the camera obscura in the 17th and 18th centuries, a topic previously tackled by only a few authors such as Deac Rossell and Laurent Mannoni. Väliaho's focus is not on the technical aspects of the design and function of these optical instruments, but rather their cultural significance. There is interesting material on Athanasius Kircher and other Jesuits and their role in quickly spreading knowledge of the magic lantern around the world.

Finally, the **Research Page** summarizes the scholarly articles in a special double issue of *Early Popular Visual Culture* on the magic lantern. This is the second issue of this journal devoted to recent research on magic lanterns and reflects the new wave of scholarly research on magic lantern culture. Ironically, as research in this field has become increasingly accepted by the academic community, the two magic lantern societies, which pioneered magic lantern research, are having difficulty attracting scholarly articles for our own publications.

As always, I am eager to receive well documented research articles on any aspect of magic lantern history and culture. The *Research Supplement* is especially suitable for long articles not easily published in other journals.

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The Role of Painted Transparencies in the Artistic Growth of Joseph Boggs Beale

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Kentwood Wells's recent article in this publication and Mike Smith's in *The Magic Lantern*, provide a fascinating look at the use of transparencies in American and European entertainment and education.[1] They also provide excellent context for a short note on the transparency's role in the artistic growth of the young man who would become America's foremost magic-lantern artist, Joseph Boggs Beale.

As Wells describes in detail, a "transparency" was a sheet of paper or muslin, often quite large, which was coated with a wax varnish to make it semi-transparent, and then painted with illustrations. When backlit, the image glowed with a light that was quite similar to a magic lantern projection.

Joseph Boggs Beale (Fig. 1) was a unique figure in American magic-lantern history. The early part of his artistic career was spent creating pictures for the black-and-white engravings of *Leslie's Illustrated Weekly* and other publications. After that, from 1881 to 1909, Beale worked as an illustrator for the lantern-slide manufacturer, C. W. Briggs. Beale would paint a 13" x 13" monochrome illustration which was then sent to the Briggs factory where it was photographically reduced to a 3" circle or square, and reproduced onto hundreds or thousands of slides, many of which were hand-colored in the Briggs factory, which specialized in fine coloring. Beale painted over 2,000 such master images, illustrating stories, poems, history, religion, fraternal rituals, and current events. Briggs was a wholesaler who sold Beale's images through more than 100 distributors, so Beale's work blanketed the nation. Almost single-handedly he created American screen entertainment for the generation before the movies.

Beale was born in 1841, and grew up on Chestnut Street in downtown Philadelphia. He kept a journal that gives an excellent window into the factors that affected his artistic growth. For instance, he describes at age 15 the work of his uncle, who was an internationally-known showman of panoramas—huge paintings that scrolled across the stage to tell stories. When one of Uncle Edmund's panoramas was in Philadelphia, young Joe attended 20 times, returning home to create his own 150-foot-long toy panorama. It was first-rate training for one who would grow up to specialize in narrative art, telling of stories with sequential pictures.

Fig. 1. Joseph Boggs Beale, as he looked at about the time he began creating magic lantern slides. The Borton Magic Lantern Collection, Lucas Museum of Narrative Art, Los Angeles

Besides his panorama work, Beale received an excellent art education at the prestigious Central High School, where he likely also saw the zoological transparencies of Professor Robert McMurtrie described in the Wells article.[2] But it was the transparencies Beale saw on the streets that probably had a more profound effect on him than those he saw in class. They were particularly common as a way of celebrating national events, such as Washington's birthday. Here is a Beale journal

This article is adapted from "Chapter 1, A Life of Imagery: The Early Years" in the forthcoming book, *Magic Lantern Art: Joseph Boggs Beale, First Great Narrative Artist of the American Screen*, by Terry Borton.

entry written when he was 21, now Professor of Drawing at Central High, a position he won in a competition against Thomas Eakins, who would later become one of America's best-known artists. In his journal Beale describes the Washington's Birthday display in 1862, in the evening, after the ritual reading of Washington's *Farewell Address*.

> All the way down Chestnut Street there were beautiful transparencies both sides, & the street was jammed with people on the pavements, & in the middle of the street too, & we, of course, got our share of rough treatment and mud. . .
>
> The club house, 13th & Walnut, was illuminated with candles at every pane of glass, & had a beautiful American flag hanging so that the light on it showed several squares away. In one of the windows, they had a pure white marble head & bust of Washington & the American flag. (Silk) covering the pedestal & this was set off with a dark red background & brilliantly lighted from above. . . About 10 o'clock the rain began to descend & drove the people home, & thus ended the illumination, which was beautiful while it lasted.[3]

Two years later, Beale not only wondered at spectacular transparency images, he was, as a member of the Philadelphia Sketch Club, helping to create one. The occasion was the emancipation of 100,000 slaves by the state of Maryland in 1864. The place was again Chestnut Street, in front of the headquarters of the Supervisory Committee for Colored Troops. *The Liberator* captures the scene:

> The transparency, taken as a whole, is the largest and one of the most imposing ever displayed to public view. The building, with [this] immense transparency, gave the entire structure a magical appearance—gay, attractive, and eminently patriotic. . . [The celebration beneath it] was improvised by Mr. Thomas Webster . . . in the midst of the glare of red fire, reflecting upon ten thousand upturned faces.[4]

The transparency was indeed immense (Fig. 2). The large arch in the center alone was 13 feet wide and 52 feet high. The whole looks to be at least twice that high and was lit by 154 gas jets. The Sketch Club transferred designs by local artist Thomas Webster to the muslin, primarily pictures of colored soldiers in battle. Beale, who was an expert at ornate lettering, concentrated on the mottos that accompanied each picture, and on the long proclamation of the central panel.

Beale was very proud of his participation. When the national newspaper *Frank Leslie's Illustrated Newspaper,* featured the transparency on its cover, Beale tried to find a copy for himself. They were all sold out.

Fig. 2. When the state of Maryland freed the slaves in 1864, Philadelphia celebrated with a huge backlit color transparency, which Beale helped to create. Internet Archive.

Transparency illuminations on the streets of Philadelphia—in fact along Chestnut Street, the very street on which Beale lived—were giving the young artist a remarkable education. He viewed Washington's Birthday transparency displays year after year, from the time he was a young boy, to early manhood. In them, and in the Maryland Emancipation transparency, he saw the effects produced by combining color and light in huge luminous images that looked very much like the lantern projections he would create in the future. He also saw the effect of special lighting, such as the *top lighting* used to emphasize Washington's bust. And he saw—reveled in, really—the audience reactions—the streets jammed with raucous crowds, all out to celebrate the occasion, yes, but also to admire the wonders of a unique public art form.

Surely this experience would have had a profound effect on a young artist, soaking up the visual world

around him. And indeed, Beale's eventual lantern illustrations show a sophisticated control of lighting, often using several lighting sources in just the way the Washington celebration did—to focus audience attention on key parts of the image or to create dramatic effects. He also used *backlighting*, but not as the transparencies did, to illuminate the whole scene. Rather, he painted at the back of the picture a light source such as a fire. This backlight silhouetted parts of the foreground image, or created dramatic shading around the edges of figures lit from other angles by other lighting sources. Many of these slides are real "show stoppers" today, generating an audible gasp from audiences when projected on screen. Given his experiences with audience reaction to the Philadelphia transparencies, Beale would not be surprised.

Beale's slides also show a sophisticated use of color, though Beale himself did not do the coloring. He was painting in seven shades of grey watercolor, but he must have been always thinking about how those greys would combine with the factory color tinting to give the rich tonal range that would characterize his slides. Darks were rich with black; bright whites were painted separately with "china-white" oil to create small highlights that made the images sparkle (Fig. 3 and front cover).

Fig. 3. Beale's lantern slide image of "The Burning of Washington" during the War of 1812 uses the fire as a *backlight* that silhouettes the trees, creating a dramatic frame for the action and adding to the sense of depth. *Key lighting* in the foreground—the burning debris—highlights the chaos of the evacuation and throws sharp shadows that help lead the eye into the action. Today, this is one of Beale's most widely reproduced images. The Borton Magic Lantern Collection, Lucas Museum of Narrative Art, Los Angeles

Fig. 4. *The Philadelphia Press* for December 3, 1864 reported that the Emancipation transparencies were to be sent to Nashville for display there, and that this "faithful copy" was being printed in color. Close examination will reveal that there are some discrepancies between the images shown in *Leslie's* and the one here. Library of Congress.

When Beale left his professorship at Central High and became a commercial artist, first for *Leslie's,* and then for other publications, he was drawing in black and white, and his images were themselves published in engravings of black-and-white. But when he began working in the magic-lantern field, he embarked upon an entirely different medium of projected color. Magic-lantern art was, quite literally, painting with light. As he began his new career, he must surely have reached back to his early experience with transparencies for a sense of how large color-and-light images could transfix an audience. His spectacular lighting and light-infused color became two of the most distinctive qualities of his cinematic art.

Notes and References

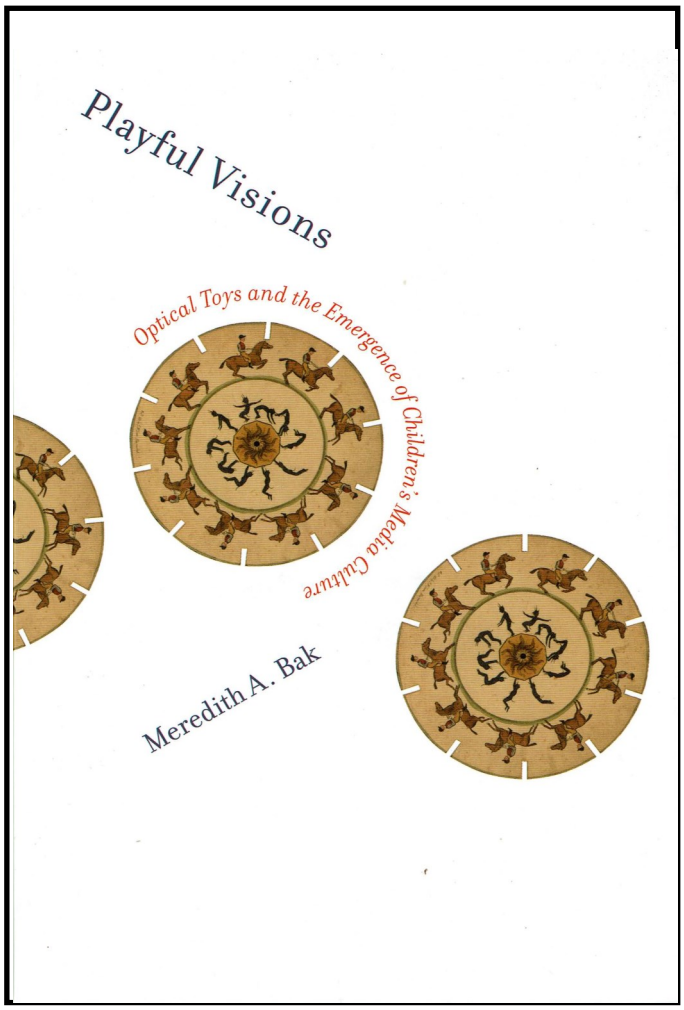
1. Kentwood D. Wells. 2021. Painted transparencies: from public entertainment to public education in the United States, 1780-1840. *The Magic Lantern Gazette Research Supplement* Number 2:3-22. Mike Smith. 2022. A mystery piece. *The Magic Lantern*, Number

31: 1-3. The latter is a publication of the Magic Lantern Society headquartered in the UK.

2. Wells, 15-16.

3. Joseph Boggs Beale, *Diary,* Washington Birthday Celebration: February 22, 1862. Beale described in some detail almost every Washington's Birthday celebration, but was particularly impressed with this one. In the same passage he comments that his own house had the windows lit up in all four stories. An abbreviated and annotated version of the *Diary,* from January 1, 1856 to October 15, 1862 is available online: Nicholas B. Wainwright, "Education of an Artist: The Diary of Joseph Boggs Beale, 1856-1862," *Pennsylvania Magazine of History and Biography.* https://journals.psu.edu/pmhb/article/view/42995.

4. Beale, *Diary*, Nov.10-20, 1864. Also, "Emancipation in Maryland: Celebration at the Headquarters of the Committee for Recruiting United States Colored Troops," *The Philadelphia Press,* November 2, 1864. Reprinted in *The Liberator*, November 11, 1864. Sentence order has been transposed for clarity. After the Philadelphia celebration, the transparency was taken down and moved to Nashville, Tennessee for a celebration there., where a color copy was made (Fig. 4.) "Removing Transparencies," *The Philadelphia Inquirer,* November 28, 1864. My thanks to Kentwood Wells for finding these references.



Meredith A. Bak. 2020. *Playful Visions. Optical Toys and the Emergence of Children's Media Culture.* MIT Press, Cambridge MA. 276 pages. ISBN 978-0-262-53871-8. $30 (paperback).

Meredith Bak is one of the few authors to treat 19th century optical toys as subjects for serious scholarly investigation. Previous discussions of these toys have appeared as short sections in books on the history of children's toys in general, often illustrated with beautiful color photographs of museum quality examples, or have been described as steps along the long march toward the invention of motion pictures and the cinema. Bak takes a different approach, placing optical toys in the context of 19th century visual media, particularly as directed toward children. Her focus is on how children played with and learned from these toys, integrating descriptions of the toys themselves and how they worked with discussions of the development of child psychology and educational philosophy in 19th century America.

Optical toys featured in her analysis include the thaumatrope, phenakistoscope, zoetrope, praxinoscope, kaleidoscope, and stereoscope. Magic lanterns are mentioned only briefly, although she has discussed toy magic lanterns elsewhere in a scholarly article (Meredith A. Bak. 2015. "Ten Dollars' Worth of Fun": the obscured history of the toy magic lantern and early children's media spectatorship. *Film History* 27:111-134).

These devices initially were invented by scientists interested in demonstrating principles of optics, but soon found their way into the parlors of middle class families as sources of entertainment. The stereoscope differs from the other instruments discussed in the book in that it never was strictly a child's toy, but became a valuable teaching tool in early 20th century schools, largely due to the efforts of manufacturers to promote it was a key component of visual education.

Bak makes extensive use of sources seldom used by previous scholars, which provide a broader context for interpreting early optical toys. For example, she frequently refers to books on rational recreations intended for children, with titles such as *Philosophy in Sport Made Science in Earnest* and *The Boy's Book of Science,* which illustrated and explained the workings of optical toys, thereby linking the entertainment value of these toys with their instructional value.

One of the most interesting chapters introduces the reader to the world of moveable toy books, which became popular in the late 19th century with the rise of chromolithography, a technology that enabled publishers to flood the market with brightly colored children's books, moveable or otherwise. Some books opened to show three dimensional images made up of several layers of printed pictures, much like a toy theater or a modern pop-up book. Others included moveable elements such as pull tabs, leavers, and wheels that provided magic-lantern-like motion effects. Some well-reproduced color plates enhance the discussion of these books and other toys.—**The Editor.**

The "Chemical Diorama" and other "Chemical" Entertainments of the 19th Century

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In early 19th century America, there were a great many itinerant showmen exhibiting Chemical Paintings, Chemical Dioramas, and shows with similar titles: "Chemical Illusions," "Chemical pictures." Many also used the name of Daguerre, who was well known as the inventor of the Diorama: "Chemical Tableaux of Daguerre," "Magical Pictures of Daguerre," and "Daguerre's Chemical Pictures (from Paris)." Some showmen claimed that their Dioramas were painted by Daguerre, others that their Dioramas were "in the style of Daguerre."[1] These "chemical entertainments" comprise a subset of the confusing assortment of terms used to describe optical shows of the early 19th century. For example, Dionysius Lardner, a popular science lecturer of the 1840s, used a wide range of terms to describe his visual aids: dissolving views, transparent paintings, transparent diagrams, dioramas, dioramic views, dioramic pictures, moving dioramas, panoramas, etc. Some of these terms referred to some form of painted transparencies, whereas others referred to magic lantern slides.[2]

There are a few possible reasons for the use of the word "chemical" to describe these exhibitions: two of these are associated with the work of Daguerre. In 1839, the world learned of an "extraordinary chemical and optical discovery" by Louis Jacques Mande Daguerre [1781-1851], "who has already acquired great celebrity by his wonderful Diorama."[3] Daguerre, with Charles-Marie Bouton (1781-1853) and Hippolyte Sebron (1801-1879), had produced huge pictures painted on both sides of translucent fabric. These "double effect Dioramas" produced different effects when lit from the front and from the back, and the illusion of movement could be achieved. The paintings were shown in a purpose-built rotating building with windows and skylights to light the paintings: the Paris Diorama opened in 1822. A visitor to London's Diorama wrote that by means "of certain chemical effects produced by heat on the colours in which the scene is painted, the picture is made to undergo various changes [...] these effects are heightened by various sounds."[4]

Daguerre's newly-discovered process for fixing images on a metal place was "founded upon the chemical agencies of light" according to an early account, which went on to describe in detail the preparation of the metallic plate and the chemicals used in the daguerreotype.[5] Daguerre's results were often termed "chemical pictures," "a permanent chemical representation."[6] It is possible that showmen used the word "chemical" to lead their audiences to believe they would be seeing photographs (daguerreotypes), the newer of the inventions attributed to Daguerre. The word "chemical" was also associated with the magic lantern, denoting the oxy-hydrogen gas or "Drummond light" (also known as a calcium light), or camphene used for illumination.[7]

Not only did many of these exhibitions refer in some way to "chemistry" and to Daguerre, but some of the subjects depicted in the "magical pictures" were the same, or similar to, those of Daguerre's Dioramas. The Church of St. Etienne du Mont with Midnight Mass, and the Valley of Goldau avalanche were two such subjects, and these may have been selected to add credence to the claims of some showmen that their paintings were by Daguerre. Other popular subjects included the interior of cathedrals, city views (Venice, Jerusalem), and biblical scenes (the Crucifixion, Belshazzar's Feast- based on the painting by John Martin). The magic lantern could project slides of similar subjects, and more of them in a show, which might also include dissolving views and chromatropes.

This article uses digitized databases of contemporary newspapers to trace the paths of itinerant showmen who crisscrossed the United States, mostly in the 1840s and 1850s, presenting visual spectacles described as "Chemical Dioramas" or related terms.

The Visual Spectacles of Maffey & Lonati

On August 20, 1840, Louis Maffey and his wife Julia, and Dominique Ravel Lonati and his wife Mathilde, arrived in Castle Garden, New York, from France. The Maffeys and the Ravels were both families with a long history in "the show business."

Francois Maffey had established a marionette theatre (Italian Fantoccini) in 1787. Acclaimed for its mechanical "metamorphoses" as well as three act "spectacles," the theatre toured throughout France, Spain, Portugal, Belgium, and traveled to American cities on the East coast in 1818-1819 with a "picturesque and mechanical theatre." Returning to France in 1820, the now "Messrs. Maffey" opened a small theatre, the Petit Lazary. The "French Theatre du Petit Lazary of Messrs. Maffey from Paris" toured English cities to great acclaim from 1824 to 1830.

The Ravel family first appeared in America in 1832, and by 1842 they regularly appeared at Niblo's Garden in Manhattan, performing "rope dancing, Herculean feats, and pantomime ballets." One the Ravels married Madame Lonati, a widow: one of her two sons, Dominique Lonati (born 1808), took the name Ravel. Dominique Lonati Ravel had married Louise Mathilde Maffey in November of 1839.

Less than a month after their arrival in New York City, the following appeared in the *New York Sun*: "M.M. Maffey & Lonati, respectfully inform the ladies and gentlemen of this city, that they have just arrived from Paris, with a real Diorama, in every sense of the word, painted by Daguerre."[8] Exhibitions were given daily, every 30 minutes from 4:00 in the afternoon until 10:00 in the evening, so artificial light must have been used. Advertising claimed that the Dioramas had been painted by Daguerre, the inventor of the Daguerreotype, and had been shown in Paris with great success, and were the only "true dioramas" ever shown in America. Initially, two paintings were shown: a view of Constantinople, and the church of St. Etienne du Mont with midnight mass. Other "tableaux" were added: the Valley of Goldau in Switzerland, a view of Venice with a carnival at night, a View of Paris, and "The Remains of Napoleon." As Erkki Huhtamo has pointed out, the church of St Etienne du Mont and The Valley of Goldau were subjects that had been shown at the Paris Diorama, "but one should be skeptical about Maffey & Lonati's claims, not the least because *Ebouelment de la vallee de Goldau, en Suisse* had been on display and destroyed when the Paris Diorama burned down."[9]

As Maffey & Lonati exhibited their paintings in Mr. Lockwood's Rooms in Manhattan, Madame Mathilde Lonati played "airs" on the pianoforte in the intervals between the pictures, accompanied the Ravel family in their performances at Niblo's Garden, and gave lessons on the pianoforte at her home.

In January 1841, the *New-York Morning Courier* announced that "the new invention of the POLYTYPE!!" from Paris would enable Maffey and Lonati to "present twenty splendid Tableaux. The peculiarity of this exhibition consists in the process by which effects of a magical character are produced, giving to the several views the appearance of *Animated Pictures*!!"[10] Exactly what this "new invention" was is unknown: it seems to have been a projection device, perhaps a magic lantern.

"Daguerre's Dioramas" began to travel to cities such as Philadelphia and Boston. The *Boston Post* describes the pictures as each being on a "canvass" twenty feet square, "painted in the peculiar manner which cases them to change with the changes of light. [...]In all these changes the scene is indescribably beautiful."[11] In Albany, New York, the polytype was again advertised: it was to be substituted for Daguerre's Dioramas for one week only.

The travels of the show continued to Charleston South Carolina, Savannah Georgia, and Washington DC (Fig. 1), returning to Philadelphia, and then to upstate New York, Cleveland and Cincinnati, Ohio, and Louisville, Kentucky. Their exhibitions in Ohio may have inspired others: In 1842, Maffey & Lonati's "Daguerre's Chemical Pictures from Paris, representing the wonderful effects of Day and Night. (Oil Painting) And which, by modifying the light upon the picture, exhibit two entirely distinct representations, upon the same Canvass,"[12] appeared in Cleveland. At that time, Thomas H. Stevenson, who later painted chemical dioramas with Mark Robert Harrison, was "doing a good business" in Cleveland as a miniature painter and giving lessons in drawing and watercolor painting. Another showman, Robert Winter, Jr. "imitated" the work of Maffey & Lonati; one newspaper termed him the inventor of chemical paintings.[13] Painter Robert S. Duncanson was in Cincinnati in 1841, and in 1844 exhibited (with a photographer, Coates) "chemical paintings."[14] Messrs. Maffey & Lonati were in New Orleans in January, 1843, when the dioramas were destroyed by a fire three hours after the show had ended. The showmen had no insurance.

DAGUERRE'S
MAGICAL PICTURES, FROM PARIS,
Representing the wonderful effects of Day and Night.

INVENTED by the celebrated Mons. Dagurre, six years before his *Daguerreotype*, brought to the United States of America by M. M. Maffey and Lonati, and exhibiting at

CARUSI'S ASSEMBLY ROOM,
(for a few nights only,)

Having been exhibited in New York, Philadelphia, Boston, Baltimore, and Charleston, with the most enthusiastic approbation.

The Exhibition will open Monday, April 11th, 1842, with

THREE SPLENDID PICTURES:

The admired and unrivalled interior of the
CHURCH ST. ETIENNE DU MONT,
at Paris, representing a midnight mass; the magnificent view of the city of
VENICE, ON A FESTIVAL NIGHT;
and the charming *Valley of Goldau*, (in Switzerland,) with the *crumbling of a Mountain*, an historical occurrence.

Exhibition to commence a quarter before 8 o'clock.
Admission 50 cents. ap. 8

Fig. 1. Advertisement for Daguerre's Magical Pictures from Paris, "brought to the United States of America by M.M. Maffey and Lonati" exhibiting at Carusi's Assembly Room, Washington, DC. *Daily Madisonian*, April 9, 1842.

The Grand Diorama

The proprietors of this exhibition are unknown: they exhibited in New Orleans in 1842-1843, where they were in competition with Maffey & Lonati. Both exhibitions displayed views of *Midnight Mass at St Etienne du Mont in Paris* and *The Valley of Goldau*. The *Grand Diorama* apparently was later shown as *Gran Diorama, cuadros quimicos de Daguerre de Paris"* in Mexico City and Puebla, Mexico from 1843 to 1845; more paintings were added to the four originally shown in New Orleans.[15]

Robert Winter

"Winter's Chemical Diorama.—Our townsman, R. Winter, has returned from the east with his chemical pictures, which he has been exhibiting for the last thirteen months in Boston, New York, and Baltimore, with distinguished success. He is now among his early friends, who feel proud that the defiance to produce such pictures as Daguerre's, which was publicly made by Maffel [sic] and Lonati, who exhibited them here, was taken up and successfully accomplished by a Cincinnati artist."[16] Robert Winter's extensive travels with his "unrivalled exhibition" can be followed in newspaper advertising; there are surviving family letters which detail his travels and the changes in his show, and occupation, over time, leaving a fairly complete record of his career.[17]

In October of 1842, almost a year after "Daguerre's Chemical Pictures from Paris" had opened at Cincinnati's Concert Hall, Robert Winter Jr. (1821-1893) and his brother Charles left for New York with their "Chemical Paintings," having exhibited them successfully in Cincinnati. (Robert did not use the "Jr." in his advertising; I will omit it as well.) It is possible that Robert and Charles Winter were musicians accompanying Maffey & Lonati's show: Robert played the violincello and Charles the violin; they were listed as "musicians" in the Cincinnati City Directory. At any rate, a family letter reported that "Robert sold off, he and family, with the exception of their youngest, started last week for New York with their exhibition…it was considered the best exhibition ever shown in Cincinnati, they met with very good success, some nights, they were obliged to turn people away as the room would not hold them. It is uncertain when they will return, as they intend to visit the eastern cities, then go south. It is generally supposed they will make their fortune."[18]

In late 1843, Winter's "Exhibition of Chemical Paintings of a new and remarkable kind" opened in the City Hotel in Brooklyn, before moving to the Granite Buildings in New York City (Fig. 2). Advertisements stated that each painting represented two distinct pictures and that the style of execution and "illuminating powers employed" produced the changes, which were accompanied by appropriate music. So these were double-effect dioramas "in the style of Daguerre," illuminated from the front, then the back. A family letter described the paintings:

CHEMICAL PAINTINGS.

☞ R. WINTER respectfully informs the citizens of Brooklyn and vicinity, that he will open his Exhibition in the CITY HOTEL, Fulton street, on Wednesday evening, Dec. 20th, 1843, and continue until further notice.

The evening's entertainment will commence with a series of *DIAPHANOUS PAINTINGS*, the subjects of which will be varied each evening.

After which he will be pleased to exhibit the three undermentioned CHEMICAL PAINTINGS, in the style of the celebrated DAGUERRE.

Each painting covers a surface of nearly two hundred square feet of canvass, and represents two distinct pictures, which, from the peculiar style of execution, the varied nature and combination of the illuminating powers employed, produces changes the most astonishing, and at the same time the most natural, in the power of artist, machinist, or optician, to effect.

Appropriate music, selected and arranged expressly for the occasion, will accompany each change.

No. 1—City of Jerusalem and Crucifixion.
2—Church of the Holy Sepulchre.
3—Belshazzar's Feast.

Tickets of admission, 25 cents. Doors open at 7 o'clock; performance at 7½, precisely. d19 1m*

Fig. 2. Advertisement for R. Winter's Chemical Paintings, exhibited at the City Hotel in New York. *Brooklyn Eagle*, January 9, 1844

"They appeared to me about 12 feet square. They at first represent a daylight view and undergo their different changes to twilight, moonlight and night […] you cannot imagine how the change is produced and you are astonished at objects appearing or disappearing on the canvass […]. These paintings then I would say are transparent. They are also painted on both sides. On the one, objects that appear in the day view, and on the other objects that appear at night view and changing as the light is made to pass from the front to the back of the pictures. […] During the exhibition the room is darkened."[19] At the end of the month, a fire destroyed the view of Milan Cathedral. It was quickly repainted, and before Christmas, Milan Cathedral, a view of Jerusalem and the Crucifixion, and the Feast of Belshazzar were again on view, but back in Brooklyn. Winter would tour the United States and Canada with his show, renamed "Unrivalled Exhibition of Chemical Dioramas" for decades (Fig. 3). The exhibition was accompanied by music: Winter's brother Charles played violin, and Robert himself played violoncello. A pianist often accompanied the shows, and sometimes the instrument traveled along—once, a Chickering grand piano; in other locations a brass band provided music.

NEW ATTRACTIONS AT
R. WINTER'S
UNRIVALLED EXHIBITION OF
CHEMICAL DIORAMAS,
Dissolving Views, and Chromatrope Views,
&c., &c., &c.,
AT MALCOLM HALL,
Every Evening during the Week!

MR. WINTER respectly informs the citizens of Syracuse and its vicinity, that he has made arrangements to introduce to their kind favors his Entertainment, which ranks as one of the first exhibitions of the present day. For artistical skill, grandeur of delineation, brilliancy of coloring, and at the same time so true to nature, that it stands unequalled on this continent.

The Exhibition will commence with a series of new "Dissolving Views," representing Ruins, Cities, Moonlights, Sea views, &c., too numerous to mention (the localities,) in an advertisement. After which, a grand display of

SIX CHROMATROPE VIEWS
with a variety of pleasing Metamorphoses.

The Evening's Entertainment will conclude with the far-famed "Chemical Dioramas," illustrative of the following subjects, susceptible to all the changes peculiar to the natural day, representing nature in all its brilliancy:

MILAN CATHEDRAL,
(The Night View—Celebrating Midnight Mass;)
After which, for the first time,
THE CRUCIFIXION.
and the
INTERIOR OF ST. MADELINE.
(Night view—Celebration of High Mass.)
After which, the universal favorite subject representing
BIRTH OF CUPID.

Tickets 25 cents only; Children under 12, half price.—Doors open at 7 o'clock; commencing at a quarter to 8. Full particulars in small bills.

A day exhibition on Saturday afternoon, April 26th, at 3 o'clock. April 19, 1851.—4td

Fig. 3. R. Winter's exhibition, now titled Chemical Dioramas, at Malcolm Hall, Syracuse, New York. *Daily Standard*, Syracuse, New York, April 19, 1851.

Winter added a magic lantern to show chromatropes, dissolving views, and metamorphoses along with the Chemical Dioramas. In 1845 he returned to Cincinnati from Toledo, a 56-hour via canal boat, steamboat, and railroad, and in 1853 even presented his exhibition to full houses in Lima, Peru for three nights after an earthquake shook that city; he had shown his dissolving views in Panama City, Panama while en route to Lima. Winter kept the Cincinnati newspapers appraised of such events, and the papers passed along to their readers tales of Winter's travels. He visited his uncle, George Winter, an Indiana artist noted for his paintings of Native Americans, apparently inspiring his uncle to create his own magic lantern show. Robert showed his Chemical Dioramas in Havana, Cuba in 1859 and in 1864 sailed for California, traveling to Panama by steamship, crossing the Isthmus by railroad, and continuing on by ship. Working with Thomas Funston, a veteran of the Civil War battle of Gettysburg. "Winter and Funston's Great New Stereopticon" was exhibited in San Francisco.[20] From 1869 to 1872, Winter partnered with Wilbur Bayley in a photography business located next to Maguire's Opera House (Fig. 4). He died in 1893.

Fig. 4. Carte de Visite of an unidentified man by Bayley & Winter, photographers, San Francisco. New York Public Library digital collections

Mark Robert Harrison

Mark Robert Harrison (1819-1894) had studied art in England and was known as a history painter. While living in Hamilton, Ontario, Canada, in April of 1846 he advertised his "Illuminated Chemical Dioramas (in the style of Daguerre)" to be exhibited in Toronto's Old City Hall. The subjects were Orleans Cathedral, The City of Jerusalem and the Crucifixion, The Departure of the Israelites, and the Enthronization of Charles X., King of France, in the Cathedral of Rheims. "Each Painting covers a surface of canvass nearly 200 square feet, representing two distinct pictures, which, from the pecular [sic] style of execution, and the varied nature and combination of the illuminating powers employed, produce changes the most astonishing, and at the same time the most natural in the power of Art to effect." The description on the handbill was nearly identical to that found in a broadside for Robert Winter's "grand entertainment" at Toronto's Government House in July of 1845. Winter's exhibition had shown four "illuminated chemical dioramas in the style of Daguerre": View of Milan

Cathedral, View of the City of Jerusalem and the Crucifixion, the Interior of the Church of the Holy Sepulchre, and Belshazzar's Feast (copied from a painting of John Martin).[21]

A few months later, in June 1846, Harrison's exhibition in Quebec's Theatre St. Louis (Fig. 5) ended in a terrible fire that killed forty-five to fifty people of the three hundred present, including Harrison's younger brother. After the end of the show, a camphene lamp was upset, setting fire to the curtain at the front of the stage; audience members trying to escape fell down the narrow set of stairs and blocked the inward-opening door at the bottom.[22]

GRAND EXHIBITION
OF
ILLUMINATED DIORAMAS,
AT THE
Theatre Royal, St. Lewis.

MR. M. R. HARRISON,
ARTIST,

BEGS most respectfully to inform the Ladies and Gentlemen of Quebec and vicinity, that he will

EXHIBIT HIS

Illuminated Chemical Dioramas,

(IN THE STYLE OF DAGUERRE,)

On MONDAY EVENING, 8th June,

AND CONTINUE DURING THE WEEK.

Mr. H., as a Native Artist, confidently anticipates the patronage of those who would foster and encourage the Fine Arts in Canada. He has devoted much time, and an immense outlay, to the study and perfecting of this beautiful style of Painting. For the First Exhibition:

ORLEANS CATHEDRAL,

THE CITY OF JERUSALEM AND THE CRUCIFIXION

The Departure of the Israelites,

ENTHRONIZATION OF CHARLES X.,

King of France, in the Cathedral of Rheims.

Each Painting covers a surface of canvas nearly 200 square feet, representing two distinct pictures, which, from the peculiar style of execution, and the varied nature and combination of the illuminating powers employed, produce changes the most astonishing, and at the same time the most natural in the power of Art to effect.

☞ Tickets, 2s. 6d.—Children Half-price.—To be had at the Bookstore of Messrs. Thos. Cary & Co, and at the door of the Theatre.

*** Doors open at HALF-PAST SEVEN—Performance to commence at EIGHT o'clock precisely.

Quebec, 5th June, 1846.

Fig. 5. Advertisement for M. R. Harrison's Grand Exhibition of Illuminated Dioramas, Quebec, Canada. *The Quebec Gazette*, June 8, 1846. Numerique.banq.qc.ca

By early 1848, Harrison was again showing chemical dioramas in Toronto and cities in the United States. These had been painted with Thomas H. Stevenson, Harrison's collaborator for many years. In 1852, Harrison moved to Fond du Lac, Wisconsin, selling his easel paintings. The following year, he was again working Stevenson on new dioramas of a larger size; subjects included Milan Cathedral, Venice, Destruction of Jerusalem, Crucifixion, Creation, The Fall of Ninevah, Belshazzar's Feast, and the Nativity of Christ. These toured locally with four new owners, apparently investors. One advertisement noted "P.S. No Magic Lantern is attached to this exhibition."[23] This last set of dioramas by Harrison and Stevenson was destroyed by fire in Indiana in 1859 while being exhibited by a Methodist preacher; again, camphene was the cause of the fire.

Fig. 6. Robert S. Duncanson (1821-1872). Wikipedia.

Robert S. Duncanson

Robert S. Duncanson (1821-1872) (Fig. 6) was born to a family of free African-Americans whose family moved to Michigan when he was a boy. Duncanson copied prints and drew still lives and portraits as a teenager before moving to Cincinnati, Ohio, where, in 1844, he produced "chemical paintings" with a Cincinnati photographer named Coates. The *Daily Cincinnati Gazette* wrote that "that numerous body of our citizens who were so much pleased with the exhibition by Mr. Winter last season, will doubtless be delighted to hear that another series of Chemical Pictures is now exhibiting at Concert Hall."[24] Perhaps Coates and Duncanson been inspired by Winter's exhibition in 1842, or Maffey & Lonati's earlier? They were obviously aware of these, for the advertisement of their "Great Attraction!!" in the *Cincinnati Daily Times* stated that "Messrs C. & D. consider it unnecessary to describe the extent of the sur-

face of the Paintings, except that they much exceed in size any of those previously exhibited here, and quite sufficient to display distinctly what each picture in itself represents." These were "four splendid views after the singular style of Daguerre:" Hagia Sofia, the Last Supper, the Destruction of Nineveh, and Belshazzar's Feast. Music accompanied the exhibition.[25] In the 1840s, a rise in antislavery sentiments helped Duncanson gain commissions from white abolitionist sympathizers; he made a "grand tour" of Europe in 1853, and gained the reputation "the greatest landscape painter in the West."[26]

D'Auverne & Wells

A "Grand Exhibition of Chemical Tableaux or new invented diorama, by Daguerre" was advertised in early August, 1842 in an Athens, Georgia newspaper, and again in April of 1843 in an Augusta, Georgia (Fig. 7). "The first time it has ever been in this country, having been imported from Paris last May, by Messrs. D'Auverne & Wells." Three "tableaux" were advertised: The Place de la Concorde, Paris, the Interior of Church of St. Etienne du Mont at Paris with the Midnight Mass, and the Valley of Goldau in Switzerland. After these, ten Polyspastes Views of the last wishes of Napoleon were shown. Dr. Kotch accompanied the show on the piano.[27]

GRAND EXHIBITION OF

CHEMICAL TABLEAUX

OR NEW INVENTED DIORAMA, BY DAGUERRE.

THE first time it has ever been in this country, having been imported from Paris last May, by Messrs. D'Auverne & Wells. It will be exhibited in a Saloon fitted up in the Masonic Hall, THIS EVENING, 6th April.

The exhibition will commence with the CHEMICAL TABLEAUX—Three Views. First Tableaux, will be exhibited the Magnificent Square called PLACE DE LA CONCORDE, Paris.—This is the first view taken of this splendid square since it has been completed, and the picture comprises a view of the most fashionable part of Paris of some miles in extent. The Tableaux, which is accurate in every particular, represents the recent alterations and improvements in the locality and changes, which have made it perhaps the most beautiful spot in Europe.

SECOND TABLEAUX—View of the Interior of the CHURCH OF ST. ETIENNE DU MONT, at Paris, with the *Midnight Mass.*

THIRD TABLEAUX—Valley of Goldau in Switzerland.

After which the POLYSPASTES VIEWS.—Attention is most respectfully directed to the last wishes of the Emperor Napoleon, represented in ten magnificent *Polyspastes Tableaux.* The story commences from the departure of the remains of the illustrious Emperor from the scene of his incarceration, the Island of St. Helena, to repose, in his own language, "by the banks of the Seine, and among the people he loved so well."

☞The Clergy, and religious of every denomination, have visited this exhibition.

☞Dr. KOTCH will preside at the Piano.

☞Price of admission 50 cts.—Children 25 cts, Doors open at 7, and commence at 7½ o'clock.

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Fig. 7. Advertisement for the Chemical Tableaux of Messrs. D'Auverne & Wells in Masonic Hall. *Daily Chronicle & Sentinel,* Augusta, GA., April 6, 1843.

Mr. E. R. Porter

In November 1842, at Augusta, Georgia's Masonic Hall, Mr. E. R. Porter's "Novel and Elegant EXHIBITION" showed "Daguerre's Magical Paintings, representing the wonderful effects of *Day and Night*!," said to have been in exhibited in all the Northern cities to great acclaim. Porter's pictures showed the exterior of the Church of Rome, The Palace of the Vatican, The Bridge and Castle of St. Angelo. A second 'tableaux" showed the Pope administering last rites to a dying nun in the Interior of the Convent of Seville. The third and last tableau showed the Interior of St. Peter's church in Rome, with the celebration of Midnight Mass, in which "figures appear and disappear as by Magic." "These pictures are painted in Oil, on Canvass 20 feet square." An earlier advertisement, August 5, 1842, in the Athens, Georgia *Banner* advertised a "novel exhibition" by Messrs. Harrison and Porter. Mr. Harrison is not mentioned in the Augusta advertising.[28]

Levi M. Sennett

"Look out for a swindler!" *The Ark, and Odd Fellows' Western Magazine* warned readers in 1846. Mr. Sennett was expelled from the Odd Fellows Harrison Lodge, at Lexington, Missouri after passing a fraudulent note for $150. His physical description was detailed in the article; "he is a miller by trade, and intends to commence the exhibition of a set of chemical paintings which he has in possession."[29]

Kimble's Dioramas

Kimble's Dioramas were to be exhibited in Rochester, New York's Minerva Hall in December of 1847, but when a severe storm prevented many from attending, the proprietor kept the exhibition open a day longer. Seven "beautiful Chemical Dioramas" were to be shown: Landing of Gen. Scott at Vera Cruz, Storming of Monterey, Pandemonium, Belshazzar's Feast, Milan Cathedral, The Crucifixion, and the Last Judgement. "By ingeniously constructed machinery and the aid of chemical lights of various descriptions, the most beautiful groupings and effects are produced." The Rochester *Daily Democrat* advised readers that the dioramas were "the more worthy of patronage from the fact that they are the productions of an artist residing in our midst."[30]

Unknown showman

In March 1848, *The Sun* of New York City advertised at Mager's Concert Hall a "great exhibition of Daguerre's celebrated chemical pictures, from Paris. Also exhibited were moving Panoramas, and "Solvent Views [probably dissolving views], Illuminated with the brilliant Drummond Light."[31]

Henderson's Celebrated Chemical Dioramas and Oriental Illusions

Shown at Philo Hall in Pittsburgh, Pennsylvania in December of 1852 (Fig. 8), "each entertainment will conclude with the far-famed Chemical Dioramas and Hydro-Oxygen Oriental Illusions." (The text is very similar to Robert Winter's advertising.) Morning, afternoon, and night exhibitions were to be given during the holiday season. At the same time, Bayne's moving panorama of a Voyage to Europe was being exhibited. [32]

WILL OPEN, FOR A SHORT TIME, AT

PHILO HALL, THIRD-ST.

ON MONDAY EVENING, DECEMBER 20TH, and continue every evening during the week, and on SATURDAY AFTERNOON, at 3 o'clock, HENDERSON'S CELEBRATED CHEMICAL DIORAMAS AND ORIENTAL ILLUSIONS, embracing a series of magnificent Dissolving Views of Cities, Ancient Abbeys, Ruins. Moonlight, in Europe, Egypt, Palestine, &c. Each entertainment will conclude with the far-famed Chemical Dioramas and Hydro-Oxygen Oriental Illusions.

☞ Admission 25 cents. Children under 12 years, 12½ cents.

☞ Doors open at 6½, to commence at 7½ o'clock.

dec17

Fig. 8. Henderson's Celebrated Chemical Dioramas and Oriental Illusions at Philo Hall. *Daily Morning Post*, Pittsburgh, PA., December 17, 1852.

Wightman & Co

Wightman & Co's Grand Exhibition of Chemical Dioramas, Dissolving Views, and Chromatropes, with "appropriate music to accompany each change" traveled to small towns in upstate New York from 1851 to 1853: Watertown, Franklin, Utica, Oswego. Their program began with a dozen dissolving views: a mixture of views of other countries, and religious scenes. The "illuminated dioramas" (paintings 10 x 14 feet) followed: The Deluge, Milan Cathedral with Midnight Mass; chromatropes concluded the exhibition. Wightman and Company showed their "Chemical Dioramas and Dissolving Views" at Franklin Hall in March of 1853. The *Daily Times* of Oswego, New York wrote that "the gradual melting of the light from dark midnight to light noon-day has a peculiar effect upon the mind of the beholder." Mr. Oscar Coon played violin, and reportedly his imitation of a flute and cuckoo on that instrument was worth the price of admission. The size of the chemical dioramas was given as 16 x 19 feet.[33]

Unknown Showman

In 1855, the unnamed showman advertised two "Chemical Dioramic Paintings," at Richmond, Virginia's Odd Fellows Hall: "Laugh and Grow Fat, The beautiful life moving Figures surpass anything ever exhibited in Richmond, drawing down shouts of laughter." What subjects were to induce such laughter are not mentioned. Chinese Fire-Works were to follow the Chemical Dioramic Paintings (Fig. 9). [34]

ADMISSION ONLY 12 1-2 CENTS.

UNBOUNDED APPLAUSE.

Crowded Houses! Shouts of Laughter!!

THE CHEMICAL DIORAMIC PAINTINGS,

AT

ODD FELLOWS' HALL,

Are drawing crowded houses nightly. They are the fairest Paintings in the world.

LAUGH AND GROW FAT.

The beautiful Life-moving Figures surpass anything ever exhibited in Richmond, drawing down shouts of laughter

To conclude with

CHINESE FIRE-WORKS.

☞ EXHIBITION THIS AFTERNOON and every EVENING and AFTERNOON this week.

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Fig. 9. The Chemical Dioramic Paintings at Odd Fellows' Hall, "beautiful Life-moving Figures [...] drawing down shouts of laughter." *Daily Dispatch*, Richmond, VA., February 23, 1855

Messrs. Keevil & Henry

In January of 1845, Messrs. Keevil & Henry "from London" were to give "three SOIREES and FASHIONABLE ENTERTAINMENTS" in Charleston, South Carolina, and advertised a "Panorama of the Heavens, consisting of 10,000 feet of Canvass," and an immense "Planetarium" (probably an orrery). The Chemical Diorama showed 40 scenes of the Holy Land and "other places of historical interest." The program was repeated in Savannah and Macon, Georgia in February, 1845.[35] In June of the same year, Messrs. Henry and Keevil, now billed as "from London's Royal Polytechnic Institution," presented a "Scientific Entertainment" at Halifax, Nova Scotia's Masonic Hall, just before they returned to England. Mr. Keevil lectured on astronomy, and Mr. Henry exhibited a "diorama" of dissolving views; their advertising no longer described the diorama as "chemical."[36]

Messrs. Aburnet & Humphrey

In Hamilton, Ontario, Canada, Aburnet & Humphrey advertised a "Scientific Entertainment" to be given at Town Hall on October 31, 1846. They were to demonstrate electricity and the telegraph, and show "30 beautiful and pleasing CHEMICAL DISSOLVING VIEWS, all of which are Scriptural." Laughing Gas was to be administered.[37]

Buhoup's Floating Hindoo Pagoda

Johnathan W. Buhoup (1825-1862) fought in the Mexican-American War, and afterwards toured as a blackface minstrel as one of the Sable Brothers. In April 1854, he was listed as the lecturer for Buhoup's Chemical Dioramas and Chinese Pyric Fires, which were to be exhibited in Wheeling, West Virginia's Melodeon Hall. Newspaper articles make it clear that the chemical dioramas were dissolving views, but no advertising gives any idea of the subjects. Buhoup's "rich entertainment" needed more space for patrons, according to the *Daily Morning Post* of Pittsburgh of May 1855, and the moveable Hindoo Pagoda was therefore constructed to hold 2400 persons. (The capacity was later quoted as 200 people; the weight of the structure was given as 2400 pounds; possibly the figures were confused. A later newspaper article quoted the capacity as 800.) An octagonal structure of ornamented wood panels, with a center pole and oil cloth covering, the Pagoda presented the Chemical Dioramas and Chromatropes (accompanied by a band) in a "recess attached to the Pagoda." The Pagoda—one of the first showboats—was to be transported along the Ohio river and its tributaries after its grand opening in Pittsburgh in June 1855 (Fig. 10). Two years later, in April 1857, the Hindoo Pagoda was destroyed by fire in Trinity, Louisiana. Ironically, it was not the show's pyrotechnics that caused the disaster, but a lit candle left on a table by one of the musicians.[38]

GRAND
LITERARY ENTERTAINMENT.
BUHOUP'S GREAT FLOATING
HINDOO PAGODA,
CONTAINING his celebrated Exhibition of Chemical Dioramas and Chinese Pyric Fires, will exhibit at VEVAY, on Monday next, at 2 and 7 o'clock, P. M.
☞ For particulars, see bill at the stores and on the street corners. je11-1t

Fig. 10. Buhoup's Great Floating Hindoo Pagoda contained his "celebrated Exhibition of Chemical Dioramas and Chinese Pyric Fires" *Weekly Reveille*, Vevay, Switzerland County, Indiana, June 11, 1856.

Dr. Bradway

Dr. Bradway's "far-famed and unequalled Exhibition of Dissolving Views and Chemical Dioramas" was presented at Doolittle Hall in Oswego, New York, in February 1854. The Chemical Dioramas showed St Paul's Cathedral in London, the Mosque of Omar, a Storm at Sea, and an Esquimaux village. These were exhibited after dissolving views showing cities and towns in Europe with "all the varied changes occasioned by Moonlight, Sun, Rain, Snow, &c. &c. " Chromatrope views concluded the program.[39]

Signor Donnetti (or Donetti)

In New York City's Chinese Assembly Rooms, Signor Donetti showed "Chemical Illusions, introducing a Moving Panorama of Ruins in Syria and Terrific Eruption of Mount Vesuvius," along with his "acting Monkeys, Dogs, and goats" in 1854 (Fig. 11). The *Oswego Palladium* specifies that the "chemical illusions" consists of "dioramic dissolving views."[40]

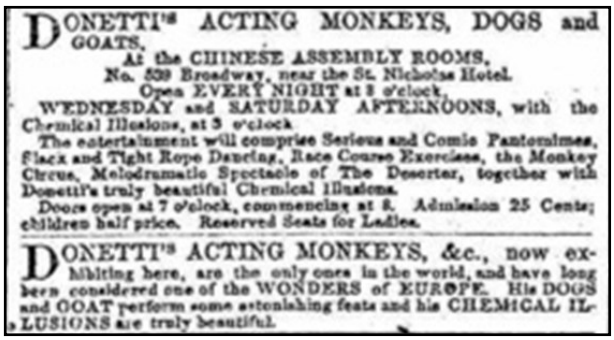

DONETTI'S ACTING MONKEYS, DOGS and GOATS,
At the CHINESE ASSEMBLY ROOMS,
No. 539 Broadway, near the St. Nicholas Hotel.
Open EVERY NIGHT at 8 o'clock,
WEDNESDAY and SATURDAY AFTERNOONS, with the Chemical Illusions, at 3 o'clock
The entertainment will comprise Serious and Comic Pantomimes, Slack and Tight Rope Dancing, Race Course Exercises, the Monkey Circus, Melodramatic Spectacle of The Deserter, together with Donetti's truly beautiful Chemical Illusions.
Doors open at 7 o'clock, commencing at 8. Admission 25 Cents; children half price. Reserved Seats for Ladies.
DONETTI'S ACTING MONKEYS, &c., now exhibiting here, are the only ones in the world, and have long been considered one of the WONDERS of EUROPE. His DOGS and GOAT perform some astonishing feats and his CHEMICAL ILLUSIONS are truly beautiful.

Fig 11. Donetti's exhibition added Chemical Illusions to his exhibition of Acting Monkeys, Dogs, and Goats at the Chinese Assembly Rooms in New York. *New-York Tribune*, New York, NY, June 19, 1854.

Le Vere's Chemical Dioramas, or Illustrated Trip Around the World

Le Vere's (LeVere's, or Levere's—there are several spelling variations in newspapers) chemical diorama show consisted of dissolving views and was "got up and arranged expressly for giving entertainments for Sabbath Schools, half the proceeds to be devoted to Sabbath School Purposes."[41] Using Drummond light, each scene covered 250 square feet, and an explanatory lecture accompanied the exhibitions. Although the name of Le Vere is used, there does not seem to be a showman by that name associated with the show; Messrs. Campbell and Price were the managers. Le Vere's Chemical Dioramas traveled throughout Ohio, Pennsylvania, West Virginia, and upstate New York from about 1868 to 1872, and were always shown in a church for the benefit of the Sunday school (Fig. 12). The "chaste and moral entertainment" consisted of "Biblical and Historical Scenes and Paintings, Views in Egypt and the Holy Land, noted Scenery in Europe and America, with Statuary Works of Art;"[42] some advertising notes that scenes connected with the Civil War were also included.

TRIP AROUND THE WORLD.

Levere's Chemical Diorama will be exhibited in the United Presbyterian Church, Fourth street, for the benefit of the Sabbath School,

Thursday Evening, May 19th.

Performance to commence at 8 o'clock. Admission, Adults 25 cents; Children 15 cents. mai8

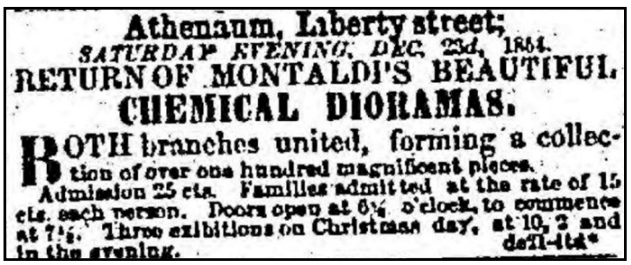
Fig. 12. LeVere's Chemical Diorama of a Trip Around the World was exhibited at churches for the benefit of their Sabbath Schools. *Daily Intelligencer*, Wheeling, W. VA., May 18, 1870

William B. Jones

"200 Chemical Paintings! [...] Formerly known as WHIPPLE'S DISSOLVING VIEWS!" were to be shown at Lowell, Massachusetts' City Hall in 1851. Comic slides and pyramic fires were to follow the dissolving views, and Mr. Canterbury, a vocalist, was to provide pleasing songs.[43] Although his name was not given in the advertisement, it was Whipple's business partner, William B. Jones, who exhibited Whipple's Dissolving Views in New England.[44]

Signor Montaldi

In December 1854, the Pittsburgh, Pennsylvania, *Daily Morning Post* advised readers that Montaldi's celebrated Chemical Dioramas would again visit the city, having been exhibited there several months previously (Fig. 13). "Both branches" of the show were to be "united" at the Athenaeum, thus presenting "a collection of over one hundred magnificent pieces." Three shows were given on Christmas Day; families were admitted at the special price of 15 cents for each person. The views of ancient cities, ruins, celebrated places in the world were moved to Cargo's Hall early in 1855.[45]


Athenaum, Liberty street;

SATURDAY EVENING, DEC. 23d, 1854.

RETURN OF MONTALDI'S BEAUTIFUL

CHEMICAL DIORAMAS.

BOTH branches united, forming a collection of over one hundred magnificent pieces. Admission 25 cts. Families admitted at the rate of 15 cts. each person. Doors open at 6½ o'clock, to commence at 7½. Three exhibitions on Christmas day, at 10, 2 and in the evening. de21-4td*

Fig. 13. Montaldi's Chemical Dioramas exhibited "over one hundred magnificent pieces" at Pittsburgh's Atheneum at Christmas in 1854. *Daily Pittsburgh Gazette*, Pittsburgh, PA., December 21, 1854.

Merchants & Payne

In early 1858, Liberty Hall in Alexandria, Virginia, Merchants and Payne were to show an Oxy-Hydrogen Microscope in the afternoons, and, in the evenings, Chemical Dissolving Dioramas, "all illuminated by TWO DRUMMOND LIGHTS." The dissolving views included cities, ruins, landscapes, and scenes of the American Revolution.[46]

Morrell

"Morrell's Chemical Diorama flung its canvass to the breeze Monday night at the Opera House" in October of 1874. The Opera House was located in Albany, New York, but whether the "canvass" was painted or projected upon is unknown.[47]

Conclusion

By the 1870s, when Morrell's Chemical Diorama flung its canvass to the breeze, the term "chemical" was not as commonly used to describe optical spectacles. The large painted "dioramas," like painted transparencies and moving panoramas, had largely been replaced by projected images. Limelight enabled the projection of brighter, larger images from longer distances, and enabled dissolving views to dissolve more smoothly,[47] allowing a showman to show dozens of views-perhaps even the hundreds some advertisements claimed-as one part of his exhibition. For traveling showmen, the portability of the magic lantern was a great advantage. In 1849 Henry Lewis, who showed a moving panorama of the Mississippi, wrote to his brother about a magic lantern capable of showing pictures 26 feet square: "now the great merit of this sort of exhibition is this: that it can be transported from place to place without any difficulty, the whole thing not weighing 500 lbs. [...] It will have every advantage over a panorama from its extreme lightness."[48] Nevertheless, terms such as "transparency," "chemical," "diorama," and "dioramic paintings" carried over from the large scale painted images of earlier visual spectacles to the advertising for more modern shows using projected images.

Notes and References

Information on the traveling showmen in this article was compiled primarily from historic newspapers accessed online:
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UNB Electronic Text Centre. http://www.lib.unb.ca/Texts/html
California Digital Newspaper Collection. cdnc.ucr.edu
Georgia Historical Newspapers. gahistoricnewspapers.galileo.usg.edu
Hoosier State Chronicles, Indiana's Digital Historic Newspaper Program. newspapers.library.in.gov
NYS Historic Newspapers. news.nnyln.net
Pennsylvania Newspaper Archive. Panewsarchive.psu.edu
Virginia Chronicle. Virginiachronicle.com
Chronicling America. chroniclingamerica.loc.gov

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2. Kentwood D. Wells. 2017. Dionysius Lardner: Popular science showman of the 1840s. *The Magic Lantern Gazette* 29 (1): 3-18.

3. Helmut Gernsheim and Aliso Gernsheim. 1968. *L.J.M. Daguerre. The History of the Diorama and the Daguerreotype*. (Dover Publications, New York).

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8. *The New York Sun*, September 14, 1840.

9. Huhtamo, *Illusions in Motion*, pp 154-155.

10. *New-York Morning Courier*, New York, New York. January 1, 1841.

11. *Boston Post*, Boston, Massachusetts. May 13, 1841.

12. *Annals of Cleveland:1818-1936*. 1938. (Cleveland WPA Project) Volume 25, p. 13.

13. Wray. 2007. (see note 1)

14. Brian L. Meggitt, Mary Sayre Haverstock, Jeannette Mahoney Vance, Jeffrey Weidman. 2000. *Artists in Ohio, 1787-1900: A Biographical Dictionary*. (Oberlin College Library). p. 244.

15. Palmquist, Peter E. and Thomas R. Kailbourn. 2005. *Pioneer Photographers from the Mississippi to the Continental Divide, A Biographical Dictionary 1839-1865* (Stanford, California: Stanford University Press) p. 283.

16. Rev. Charles Frederic Goss. 1912. *Cincinnati-The Queen City 1788 -1912* (The S.J. Clarke Publishing Company, Chicago & Cincinnati) pp. 340-341.

17. See Wray, 2007, for a more detailed discussion of Winter's career. (See note 1)

18. Letter from Jane Winter (sister of George Winter, the uncle of Robert Winter) and Elizabeth Winter (niece of George Winter), dated October 12, 1843. Courtesy of the Tippecanoe County Historical Association, Lafayette, Indiana.

19. Letter from Charles Winter (brother of George Winter) to George Winter (Robert's uncle), dated December 26, 1843. Courtesy of the Tippecanoe County Historical Association, Lafayette, Indiana. For more information on the use of painted transparencies in public entertainments see: Kentwood D. Wells. 2021. Painted transparencies: from public entertainment to public education in the United States, 1780-1840. *The Magic Lantern Gazette Research Supplement* (2):3-23.

20. Kentwood D. Wells. 2019. Stereopticon exhibitions in Philadelphia in the 1860s. *The Magic Lantern Gazette* 31 (2):3-9.

21. For a detailed discussion of the gigantic paintings of John Martin, see: Ralph O'Connor. 2007. *The Earth on Show. Fossils and the Poetics of Popular Science*, 1802-1856 (University of Chicago Press, Chicago), pp. 263-323.

22. James Edward Alexander. 1849. *L'Acadie; or, Seven Years' Explorations in British America*. (Henry Colburn, London) pp. 279-301. Camphene was a dangerous fuel composed of a mixture of turpentine, alcohol, and camphor (also called Burning Oil) widely used in the first half of the 19th century for open-flame lamps. It was eventually replaced by petroleum-based fuels like kerosene, which provided a brighter light and were safer when burned in a lamp with a glass chimney. See: Camphene to Kerosene Lamps - American Oil & Gas Historical Society (aoghs.org)

23. *Daily State Journal*, Madison, Wisconsin, June 4, 1853.

24. *Daily Cincinnati Gazette*, March 18, 1844. *Cincinnati Daily Times*, March 19, 1844.

25. Joseph D. Ketner II. 1993. *The Emergence of the African-American Artist, Robert S. Duncanson 1821-1872*. (University of Missouri Press, Columbia and London), p. 18.

26. Lucinda Moore. *America's Forgotten Landscape Painter: Robert S. Duncanson*. October 18, 2011. smithsonian.com

27. *Daily Chronicle & Sentinel*, Augusta, Georgia. April 5, 1843; *The Southern Banner*, Athens, Georgia. August 5, 1842;

28. *Daily Chronicle & Sentinel*, Augusta, Georgia. November 18, 1842; *The Southern Banner*, Athens, Georgia. Friday, August 5, 1842.

29. *The Ark, and Odd Fellows' Western Magazine*. 1846. p. 262.

30. *Daily Democrat*, Rochester, New York. December 13 and 15, 1847.

31. *The New York Sun*. New York, New York. March 25, 1848.

32. *The Daily Morning Post*, Pittsburgh, Pennsylvania. December 17, 18, 1852.

33. *The New York Reformer*, Watertown, New York, December 24, 1851, January 8, 14, 15, 1852; *Franklin Gazette*, Franklin, New York. April 3, 1852; *Utica Daily Gazette*, Utica, New York. October 16, 1852; *Oswego Commercial Times*, Oswego, New York. March 17, 26, and 19, 1853. Oscar Coon (1833-1921) traveled throughout eastern New York with his brass and string band. He also taught music, ran a music store in New York, and published numerous books on music. See: Coon History (brasshistory.net).

34. *Daily Dispatch*, Richmond, Virginia. February 23, 1855.

35. *Charleston Mercury*, Charleston, South Carolina. January 28, 1845; *Savannah Daily Republican*, Savannah, Georgia. February 15, 1845. *Georgia Telegraph*, Macon, Georgia. February 25, 1845.

36. *Morning Post*, Halifax, Nova Scotia, June 23, 1845. *Morning Chronicle*, Halifax, Nova Scotia, July 1, 1845.

37. *Hamilton Spectator*, Hamilton, Ontario, October 31, 1846.

38. Suzanne Wray. 2017. Buhoup's Great Floating Hindoo Pagoda, *The Magic Lantern Gazette* 29 (2/3) (Summer/Fall 2017):35-39.

39. *The Oswego Daily Palladium*, Oswego, New York, February 18, 1854.

40. *The New York Times*, New York, New York, May 26, 1854; *The Oswego Palladium,* October 5, 1857.

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41. *Journal*, Corning, New York, July 29, 1869.

42. *Juniata Sentinel*, Mifflintown, Pennsylvania, August 10, 1870.

43. *Lowell Courier*, Lowell, Massachusetts, August 18, 1851.

44. Kentwood D. Wells. 2017. Fleas the size of elephants: The wonders of the oxyhydrogen microscope. *The Magic Lantern Gazette* 29 (2/3) (Summer/Fall 2017):3-34. See p. 24 for information on the term Chemical Dissolving Views in Whipple's shows; see also notes 66 and 69. See also: Sally Pierce. 2003. Whipple's Dissolving Views. *The Daguerreian Annual* 2002-2003:277-295.

45. *Daily Morning Post*, Pittsburgh, Pennsylvania, December 19, 21, 25, 1854; *Daily Morning Post*, Pittsburgh, Pennsylvania, January 16, 1855.

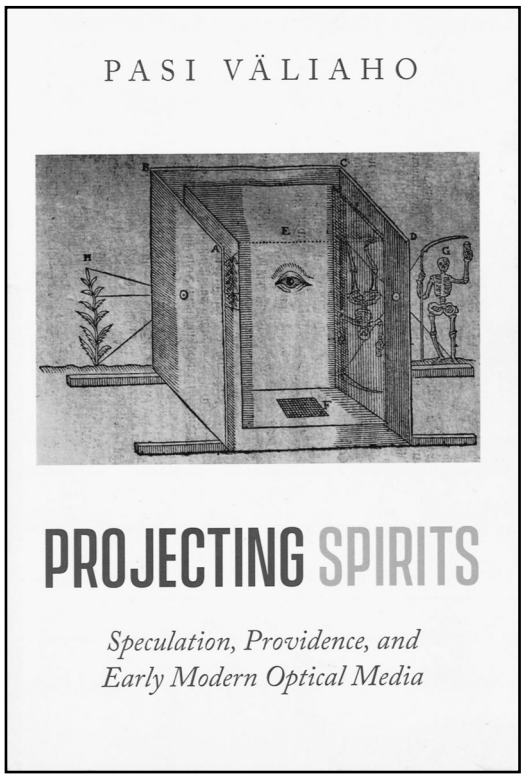
46. *Alexandria Gazette and Virginia Advertiser*, Alexandria, Virginia, February 19, 1858. E. B. Merchants was a regular operator of Abel's stereopticon in Philadelphia in the 1860s, and performed his own stereopticon shows as "Professor Merchants." See: Kentwood D. Wells. 2019. Stereopticon exhibitions in Philadelphia in the 1860s. *The Magic Lantern Gazette* 31 (2):3-9.

47. *The Albany Register*, Albany, New York, October 2, 1874.

48. Richard Altick. 1978. *The Shows of London*. (Belknap Press of Harvard University Press, Cambridge, Massachusetts and London, England) pp. 219-220.

49. William J. Petersen. 1979. *Mississippi River Panorama, The Henry Lewis Great National Work*. (Clio Press, Iowa City, Iowa) p.27. Lewis seriously considered adopting the magic lantern from many aspects as shown in the letter to his brother. Ultimately, he continued to show his moving panorama.

The author would like to express her gratitude to Kentwood Wells for his great help in the preparation of this article.



Pasi Väliaho. 2022. *Projecting Spirits. Speculation, Providence, and Early Modern Optical Media*. Stanford University Press, Stanford CA. 252 pages. ISBN 978-1-5036-3193-9. $30 (paperback).

This fascinating book focuses on the history and cultural significance of two optical devices that became popular in the 17th century, the camera obscura and the magic lantern. Both are characterized as instruments of projection. The camera obscura projects images onto an interior wall of a closed box through a small hole, sometimes equipped with a lens, which allows viewers to see images of the outside world, moving and in color. The camera obscura also became an important instrument for sketching landscape views, allowing the artist to "take a picture" of the surrounding area long before photographic cameras were able to permanently fix such images. The magic lantern uses painted images on glass to project pictures on a wall or screen with a candle or other illuminant housed inside a closed box, with a lens to focus the image.

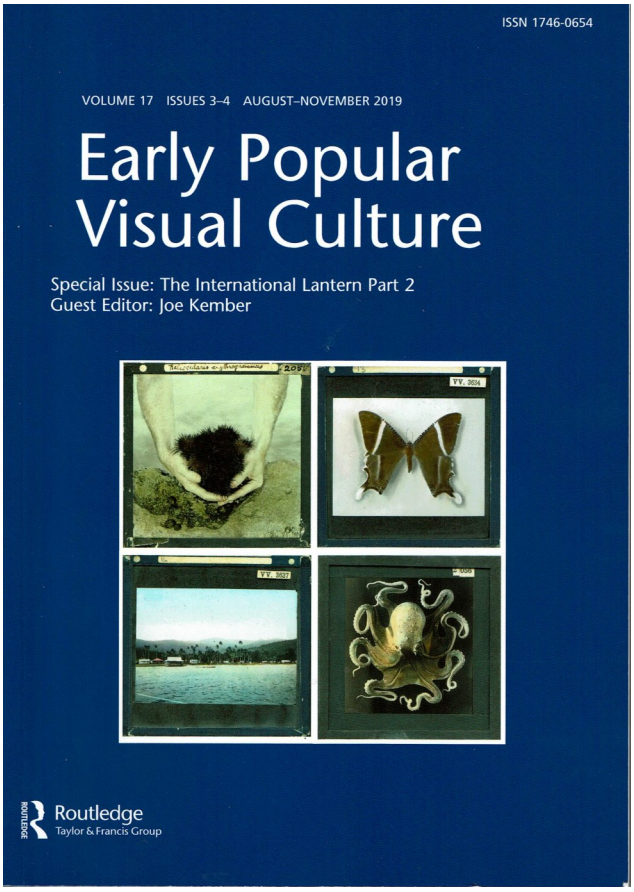
The author discusses the role of the Jesuit scholar Athanasius Kircher in promoting and interpreting both instruments. The Jesuits in general viewed such projection devices as a metaphor for divine light illuminating God's teachings to man, an essential part of their goal to establish divine government in Europe and around the world. Magic lanterns first appeared in Europe in the mid-17th century, and thanks to the Jesuits, had spread as far as Mexico and China within a decade or two.

One of the most interesting chapters deals with the rise of finace in the economies of Europe, with borrowing of money and sale of stock shares become a foundation of economic activity that helped finance European colonial expansion. Such investments were inherently risky and often failed, leading authors such as Daniel Defoe to view the ephemeral images of the magic lantern as a metaphor for what he viewed as illusory benefits of financial credit.

The author reproduces the familiar 1720 print of an itinerant showman with a magic lantern on his back. Many magic lantern enthusiasts may not realize that this illustration is actually a satirical critique of men who roamed the streets attempting to sell risky stock shares to gullible investors. **— The Editor**

The Research Page presents summaries of recent academic research on the magic lantern. For a bibliography of research articles, see: https://www.zotero.org/groups magic_lantern_research_group.

***Early Popular Visual Culture*, Vol. 17, issues 3-4, August-November 2019. Special Issue: The International Lantern, Part 2 (Guest Editor: Joe Kember).**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Early Popular Visual Culture
Special Issue: The International Lantern Part 2
Guest Editor: Joe Kember
Routledge
Taylor & Francis Group

This special double issue of *Early Popular Visual Culture* is part of a flood of academic research on the magic lantern that has appeared in recent years, made possible by cooperative projects funded by the European Union and other sources. Researchers from the United Kingdom, Western Europe, Australia, Japan, and North America have contributed to academic conferences, journal articles, and books focusing on the magic lantern from different perspectives, from technical aspects of slide production and exhibition to traveling showmen and the use of lanterns in education, missionary work, and temperance propaganda. Unfortunately, the sort of large scale funding that has enabled university scholars, postdoctoral fellows, and graduate students to work on magic lantern research does not exist in North America. This has resulted in a shortage of North American researchers in this field and a general lack of focus on magic lanterns in a North American context.

The target audience for the articles in this issue clearly is members of the academic community, so readers will encounter a certain amount of academic jargon in the titles and texts of the various contributions. Nevertheless, there is much here that will be useful to those with a more casual interest in the subject.

After a short introduction to the main themes of the collection by Guest Editor Joe Kember, Nele Wynants provides a fascinating and extraordinarily detailed account of one family's century-long contributions to French, Dutch, and Belgian fairground entertainments, including magic lantern shows, in "The travelling lantern: the Courtois and Grandsart-Courtois family theatres as transcultural mediators at the nineteenth-century fair" (pp. 233-260). Wynants first describes the cultural tradition of the annual fair in Western Europe, which had its origins in Medieval harvest fairs and later industrial trade shows. These fairs often included a diverse array of visual entertainments, with magic lantern shows appearing in the first couple of decades of the 19th century. The patriarch of the extended family of entertainers, Louis Courtois, began as an itinerant magician and card trick artist, but was exhibiting magic lantern slides and phantasmagoria shows as early as 1818. With the help of his extended family (he had 18 children), he incorporated many new forms of entertainment technology into his travelling shows, and this tradition continued through several generations, eventually leading to the exhibition of motion pictures after 1898. The article is richly illustrated with broadsides and advertisements of the extended family's shows.

The next contribution, by Evelien Jonckheere and Kurt Vanhoutte, describes another fairground attraction of the late 19th century in "Métempsycose as attraction on the fairground: the migration of a ghost" (pp.261-278). Following in the tradition of the phantasmagoria, ghost shows, and dissolving views, métempsycose used mirrors and magic lantern projections to achieve effects such as converting a statue into a living woman, transforming a beautiful woman into a skeleton, and the production of various kinds of ghosts and spirits.

In a particularly useful contribution, "The lecture-brokers: the role of impresarios and agencies in the global Anglophone circuit for lantern lecturing, 1850-1920" (pp. 279-303), Joe Kember explores the business side of lantern lecturing and the importance of lecture bureaus and agencies as managers for prominent lecturers. This is one area where research on American lecturers has been ahead of work in other parts of the world. This is largely due to the efforts of Terry Borton, who has published several articles on the Lyceum and Chautauqua circuits in *The Magic Lantern Gazette*. Previous work on these lecture circuits largely ignored the illustrations used by 19th century lectures, with almost no mention of magic lanterns.

In the first few decades of the 19th century, itinerant lecturers and showmen, such as those discussed in Suzanne Wray's article, simply booked their own engagements or traveled along a circuit of small towns and cities, stopping from time to time to offer an evening or two of entertainment in a local hall or church. Some early professional stereopticon lecturers, such as George Reed Cromwell, used a succession of managers and bookers, often relying on personal friends or local businessmen to make advance arrangements. From the 1870s on, lecturers who acheived celebrity status, such as John L. Stoddard, increasingly relied on professional booking agents and lecture bureaus, which in turn recognized the profit potential of a reliable group of celebrity lecturers.

Kember focuses on this latter group in the English-speaking world, especially Major James Pond's lecture bureau in the United States, Gerald Christy's Lecture Agency in Britain, and the management business of R. S. and Carlyle Smythe centered in British colonies in South Africa, Australia, and New Zealand. These agencies charged fees that cut into the profits of lecturers, but offered a reliable method for booking engagements, especially in larger cities, where their employees became familiar with the most suitable lecture venues. They also were well acqainted with management practices in other parts of the world, thereby establishing an interconnected network for lecturers and entertainers. Together with his other recent writings on this subject, Kember's article provides the best overview of the behind the scenes operation that supported the lantern lecturing business.

Martyn Jolly completes the historical narrative section of this issue with "The Light of the World: transport and transmission in colonial modernity" (pp. 304-321). He uses a popular 19th century painting of Jesus, *The Light of the World*, as a starting point to investigate the movement of images from Britain to British colonies, including Canada, Australia, New Zealand, and South Africa. Three versions of the painting were created by artist William Holman Hunt between 1854 and 1903, with the last one exhibited on a tour of the English-speaking world to thousands of enthusiastic spectators. Well before that, images of the painting in the form of prints and lantern slides of varying quality had been widely circulated around the world, making the painting family to people who had never seen the original painting. Jolly uses the lantern slide images of this painting to explore colonial audience reactions to lantern slide shows that reminded audiences of their home country, such as the 1889 tour of Australian colonies by lanternist and singer George Snazelle, as well as the transmission of images within and between the colonies themselves.

Several of the remaining contributions to this issue deal with technical issues and are likely to be of most interest to active researchers in the field. Sarah Dellmann reviews her experience with different ways to make digital copies of lantern slides in "Analogue objects online. Epistemological reflections on digital reproduction of lantern slides" (pp. 322-340). For standard size square photographic slides, she settled on a relatively simple method that employed a digital camera with both back and front lighting, which preserved the slide image along with any label information. For scholars who are interested, she also discusses debates over the meaning of digital copies of artifacts versus the original objects.

In "Magic lantern shows through a macroscopic lens: topic modelling and mapping as methods for media archaeology" (pp. 341-360), Mary Borgo Ton uses modern computer programs to examine variation in published descriptions of magic lantern shows across the United Kingdom (mostly England). Her sample of 2000 descriptions was heavily weighted toward religious themes, which had a high degree of consistency in the words used in the descriptions throughout the country. She suggests that similar techniques can be used to map variation in magic lantern shows across even larger geographic areas and could be a valuable tool for studies of media archaeology in general.

A group of Spanish researchers (Carmen López San Segundo, Francisco Javier Frutos, and Roberto Therón) developed a web-based tool to organize and curate collections of lantern slides in institutions to make them more accessible to researchers ("*Linternauta*: a web application for the interpretation of magic lantern slides according to discursive genre," pp. 361-385).

In the final contribution to this special magic lantern issue, Elsa de Courcy and Vanessa Finney discuss the importance of women colorists who prepared hand-colored photographic slides for the mostly male scientific staff who delivered public lecture for the Australian Museum ("Animating the had of the scientist: wome colourists at the Australian Museum in the early twentieth century, pp. 386-396). Their study took advantage of a large, well preserved, and well documented collection of more than 20,000 slides still housed at the museum.

Nele Wynants. 2020. Invisible hands in the history of the magic lantern: where theatre studies and media archaeology meet. *Early Popular Visual Culture* 18:422-447.

This article explores the importance of magic lantern shows as live theatrical performances and makes the case that viewing lantern shows in the context of theater history is just as valid as integrating them into media history. Wynants also discusses the possible role of women as behind the scenes workers in magic lantern shows, specifically as projectionists, although direct evidence for this is meager; images of lantern shows usually depict women as audience members.

GOD SAVE THE REPUBLIC
NEVER IN FIELD OR TENT SCORN A BLACK REGIMENT
"BOYS! NEVER, ONCE LET THE OLD FLAG TOUCH THE GROUND"
BEFORE FORT WAGNER, July 18th, 1863.
SIC SEMPER TYRANNIS
THE UNION MUST AND SHALL BE PRESERVED
MARYLAND,
EMANCIPATION PROCLAIMED BY ABRAHAM LINCOLN.
JANY 1st 1863.
INDOMITABLE SHERMAN,
CONQUERING FARRAGUT,
EXECUTIVE SHERIDAN,
GLORIOUS GRANT,

View of Transparency

IN FRONT OF HEADQUARTERS OF SUPERVISORY COMMITTEE FOR RECRUITING COLORED REGIMENTS,
Chestnut Street, Philadelphia,
IN COMMEMORATION OF EMANCIPATION IN MARYLAND, NOVEMBER 1, 1864.

The Philadelphia Press for December 3, 1864 reported that the Emancipation transparencies were to be sent to Nashville for display there, and that this "faithful copy" was being printed in color. See Fig. 4 on p. 5.

Front cover: Joseph Boggs Beale's lantern slide image of "The Burning of Washington" during the War of 1812 , with lighting effects possibly influenced by painted transparencies. See Fig. 3 on p. 5.